Django in June

Core Repertoire
& supplemental materials

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Some of the tunes in Standard Notation without TAB

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Coquette
Daphne
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Supplemental Materials (Transcriptions, etudes etc.)

Jack's thoughts on the function of charts from the 2014 core repertoire

Some Standard Jazz Manouche Chord Shapes

Some Solo Transcriptions

Gonzalo Bergara 1st chorus of Elena's Bossa

Django's '47 melody statement and solo on It Had to Be You
Django's 46 Melodie Au Crepuscule solo

Joscho Stephane's Melody statement and 1st chorus of Minor Blues

Wawau Adler Minor Swing solo exceprt starting at 2:45 from the Youtube video titled: Wawau Adler - minor swing - Hanover january 2011

Evan Price R Vingt Six solo

Jo Privat's solo on Rythmes Gitanes

Rino van Hooijdonk solo on Speevey

Jamie Masefield solo on Swing Gitan

Django's solo on Webster
Django's '47 solo on What is This Thing Called Love

4 Etudes composed by Brad Brose on All of Me, Coquette, I'll See You in My Dreams & Minor Swing

All of Me

Simons, Marks
Swing
Cmaj
E7
Guitar
Guitar
A7
Dmin
Gtr.
Gtr.
E7
Amin
D7
G7

2.
Fmaj
Fmin
Cmaj
A7
Gtr.
Gtr.
17
10 8 7 10 8 7 9 8 7 10
Dmin7
G7
Cmaj
Gtr.
Gtr.
21
8 10 8 12 12 8

Avalon

Jolson, DeSylva, and Rose

Bei Dir War Es Immer So Schön

17
Am7
D7
G
3
3
T
A
B
12
10 13 12 13 10
10 12 10
8

21
Am7
B7
Em Em(△7) Em7 G7
3
3
T
A
B
8
7 10 8 10 7
12
9

25
C
Cm
G
G/B
Bb○7
3
3
3
3
T
A
B
7
10 8 7 8 10
10
8 7 9 7 8

29
Am7
D7
G
Dm7 G7
G
1.
2.
T
A
B
8 10 9
7 7
8
8

Besame Mucho

In the interest of space, this lead sheet does not include the commonly played coda. It's simple. :) ~AL

Black Orpheus

Luiz Bonfa

Blue Skies

I. Berlin

A
Emin
Emin(maj7)
Emin7
Emin6
Gtr.
Gtr.
17
Gmaj
Emin7
Amin7
D7
Gmaj
Gtr.
Gtr.
21

Blue Skies

(Les Doigts De L'Homme changes)

I. Berlin

A
Emin7(9)
F7(9)
Emin7(9)
E7(9)
Gtr.
17
Gtr.
Amin7
D7(9)
Gmaj6
Gtr.
21
Gtr.

Blues for Ike

Django Reinhardt

Blues For Mondine

Swing

K. Barre

Bossa Dorado

Dorado Schmitt

Clair de Lune

J. Kosma

Coquette

Swing
J. Green, C. Lombardo, G. Kahn
A
Dmaj
Emin7
A7
Guitar
Guitar
Emin7
A7
1.
Dmaj
A7
2.
Dmaj
Gtr.
Gtr.
B
Amin7
D7
Gmaj
Gtr.
Gtr.
E7
A7
Gtr.
Gtr.

A
Dmaj
Emin7
A7
Gtr.
19
Gtr.
10 7
10 7 10 7
7
10 10 7

Emin7
A7
Dmaj
Gtr.
23
Gtr.
10 7
10 7 10 7
7
7

A
Dmaj Bmin Emin A7 Dmaj Bmin Emin A7
Gtr.
17
Gtr.
Dmaj D7 Gmaj G#dim7 Dmaj A7 Dmaj
Gtr.
21
Gtr.

Dark Eyes

(Les Yeux Noir)

Traditional

Dinette

Django

A - A - B - A

Use this ending's melody for the third A section, but use Eb7 as a turnaround if launching into another chorus.

B section melody is improvised.

Djangology

D. Reinhardt, S Grappelli

Swing

A

A/C# Cmin G/B B♭dim

Guitar

Guitar

Amin7 D7 1. Gmaj 2. Gmaj

Gtr.

Gtr.

A
A/C#
Cmin
G/B
Bbdim
Gtr.
15
Gtr.
7
7
5
8
6
4
7
7
5
5
5
3
5
4
5
3
2
5
3

Amin7
D7
Gmaj
Gtr.
19
Gtr.
5
5
5
3
4
4
4

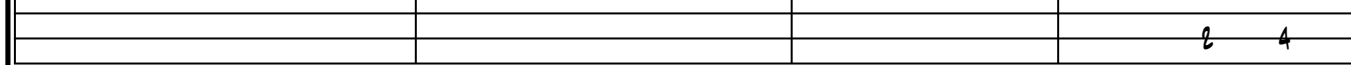
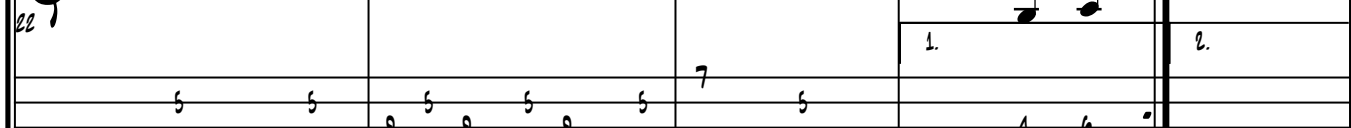
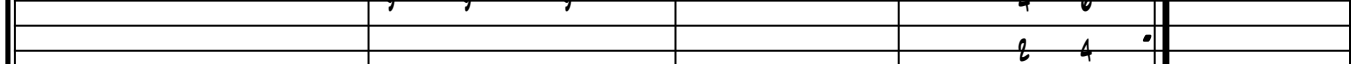
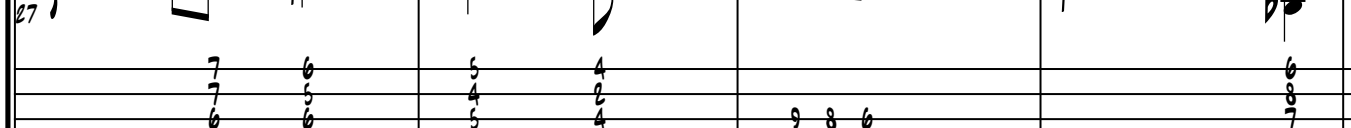
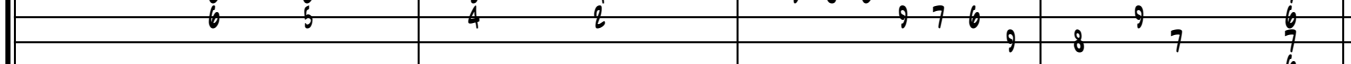
Django's Castle

Django

Douce Ambiance
Django
(Note: There is a common intro/outro to this song which is not included here.)
Gm D7 Gm F7 B♭
Cm Gm A♭7 D7
A7 D7 Gm A♭m
Fine
Am
F7 E7 E♭7 C♯7 D7
To Top, Take 2nd Ending

Dream of You

Form: AABA

S. Oliver, J. Lunceford & E. Moran

- Optional section that's played instead of the first 2 A sections on the head out usually followed by improvisation over the bridge instead of the written melody:

- Optional last 4 bars for last A section on the head out:

ELENA'S BOSSA (HEAD)

As recorded by Gonzalo Bergara

Transcribed by Ben Robertson

Music by Gonzalo Bergara

Bm7♭5
E7
Am
A7
Dm
G7
C
F
Bm7♭5
E7
Am
E7
T
A
B

Estate

B. Martino, J. Siegal

- Solos over form, take coda on the head out only

- For the arrangement above, it is encouraged that solos and even the head out, only cover a 'half chorus'.

For example:

Head in is played over a full chorus
1st soloist plays first 2 A sections,
2nd soloist plays B section and last A section,
3rd soloist plays first 2 A sections,
head out is played over the B section,
and last A section, with the coda.

Fleche d'Or

D. Reinhardt

1.
E7
2.
E7

A
Bmin
F♯7
Bmin
F♯7

Bmin
F♯7
Bmin
F♯7
Bmin

Folie a Amphion

Django

For Sephora

S. Rosenberg

Gypsy Bossa

- Loop AABB' sections for solos,
Take Coda on the head out only!

F#min7(b5)
B7
Emin
Emin(maj7)
Gtr.
Gtr.
Emin7
Emin6
Emin9
Emin(maj7)
Emin
Emin6(11)
Emin
Emin(maj7)
Emin7
Emin6
Emin7
Emin6
Emin7(9)
Rit.

Grand Village

- After the Bridge play one last A with 2nd ending - On the head out play the last four bars 3X

Honeysuckle Rose

T. Waller, A Razaf

Swing

A

Gmin7 C7 Gmin7 C7 Gmin7 C7

Guitar

Guitar

Fmaj Gmin7 C7 Fmaj (D7)

(Db7)

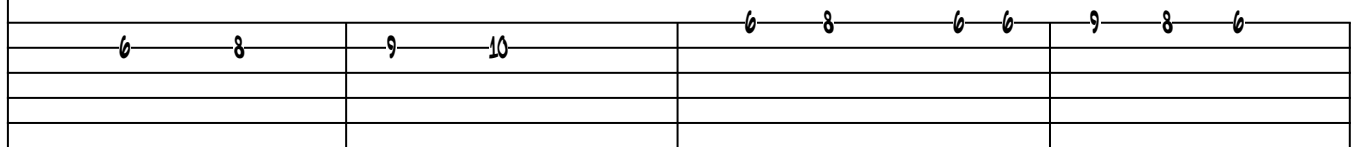
Gtr.

Gtr.

B

F7 Bbmaj

Gtr.

Gtr.

G7 C7

Gtr.

Gtr.

A
Gmin7
C7
Gmin7
C7
Gmin7
C7
Gtr.
Gtr.
17
Fmaj
Gmin7
(Db7)
C7
Fmaj
21

I Can't Give You Anything But Love

J. McHugh, D. Fields

Gmaj
G/B
Bbdim7
Amin7
D7
Gtr.
17
Gtr.
G7
Cmaj
21
Cmaj
C#dim7
Gmaj
E7
25
Amin7
D7
Gmaj
29

I've Found A New Baby

A - A - B - A

Palmer/Williams

I'll See You in My Dreams

Jones, Kahn

Swing

(F7) Bbmaj Bbmin

Guitar

Fmaj E7 Fmaj

Gtr.

D7

Gtr.

G7 C7 (F7)

Gtr.

Bbmaj
Bbmin
17
Gtr.
Fmaj
E7
Fmaj
21
Gtr.
D7
A7
Dmin
25
Gtr.
Bbmaj
Bdim7
C7
Fmaj
29
Gtr.

It Had To Be You

G Kahn, I Jones

Swing

Gmaj6 E7

Guitar

Guitar

A7

Gtr.

Gtr.

D7 B7 Emin

Gtr.

Gtr.

A7 D7

Gtr.

Gtr.

Gmaj6
E7
Gtr.
Gtr.
17
7 8 7 8 9
9 10 9 10 12
A7
21
8 10 9 10 12
12 10 9 10 12
12 12 13 10 12
Cmaj6
Cmin6
G/B
B7
Emin
25
9 11 12 10
10 12 13 10
10 12 10 8
7 9 7 9 7
A7
D7
Gmaj6
(D7)
29
9 7 9 7
7 10 7 8

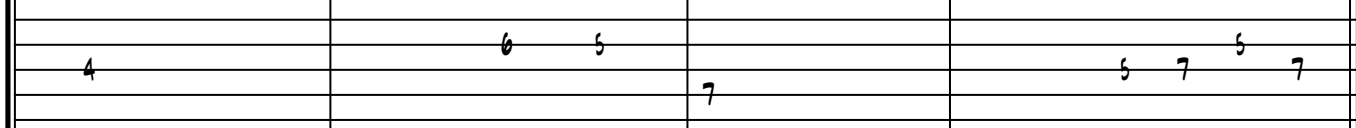
Jardin D'Hiver

Form - Head in: AABB'

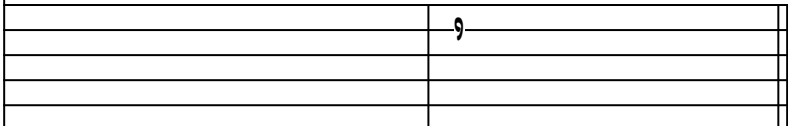
solos: AABB'

Head out: AABB'AA

Bossa Nova, Gypsy Bossa

B. Biolay, K. Ann

- For the head out, solo through the A sections and begin the melody on the B sections.
After you have played the B sections, play the A section melody twice, and the tune is finished.
Make sure to play the pickup notes at the beginning of those last 2 A's on the head out!
(notated in parentheses above)

Lentement Mademoiselle

Abmaj6
F7
A
Bbmin Bbmin7 Bbmin6 Adim7
Gtr.
17
Gtr.
Bbmin Bbmin7 Bbmin6 Adim7
Bbmin Bbmin7 Bbmin6 Bdim7
21
Bbdim7
Abmaj6
(Eb7(b9))
25

Limehouse Blues

C7
Gtr.
17
Gtr.
9 7 8 9
7 8
9 7 8 9
A7
Gtr.
21
Gtr.
8 10 7 8
10 7
8 10 7 8
Gmaj
E7
Amin
E7
Amin
Gtr.
25
Gtr.
10 9 10 12
10 7
8 7 8 10
Cmin6
D7
Gmaj
Gtr.
29
Gtr.
8 7 8 10
7 10
8

Lulu Swing

Lulu Reinhardt

A-A-B-A

On this song, the melody to the A section is much clearer than that of the B section, which is interpreted in many ways, often including the ferocious chromatic runs Django and his heirs are famous for. The first part of the B section here is drawn loosely from a Lulu Reinhardt recording with Hans'che Weiss.

Ma Premiere Guitare

Jean Broussole/Sacha Distel

A - A - B - A

Mabel

D. Reinhardt

Melodie Au Crepuscule

D. Reinhardt

Emin Emin7 C7 B7 Emin Emin7 C#min7(b5) F#7
Gtr.
Gtr.
Bmin7 E7 Gmin6 A7 (B7)
Emin Emin7 A7 F#min7(b5) B7
Emin7 E7 A7 Dmaj6 Gmin6 Dmaj6 (B7)

Minor Blues

Django

Andrew Lawrence, 2004

Minor Swing

Swing

D. Reinhardt, S Grappelli

Amin
Dmin
Gtr.
Gtr.
25
5
7
6
E7
1.
Amin
E7
29
4
8
2.
N.C.
Amin
33
9
10

Mire Pral

M. Reinhardt, T. Schmitt

A'
G min6
C min7
Gtr.
Gtr.
17
Amin7(b5)
Ab7(#11)
G min6
D7(9) Eb7(9) E7(9)
21
B
F7
Bbmaj6
B7(9) C7(9) C#7(9) D7(9) Eb7(9) E7(9)
25
F7
Bbmaj6
A7(9) Ab7(9) G7(9) Gb7(9) F7(9) E7(9)
29

(Play last 4 bars 2x's on the Head in, 1x during solos, and 3x's on the Head out)

Paquito

Swing
Form: Intro, AABA
Ninine Garcia
Guitar
E-7(9)
F7(9)
E-7(9)
F7(13)
Gtr.
B7(b13)
A
C7
A-7
B7
1.
2.
E7

B A-7 D7 B-7 E-7

Gtr.

16

Gtr.

C#dim7 B7

Gtr.

20

Gtr.

A E-7(9) C7

Gtr.

24

Gtr.

A Vingt Six

Django Reinhardt

(above is an optional line Stephane played on the head in and head out of the November 1947 recording session)

A Dmaj6 Bmin7 Emin7 A7 Dmaj6 Bmin7 Emin7 A7

Gtr.

Gtr.

20

Dmaj6 D7 Gmaj Gmin Dmaj A7 Dmaj

Gtr.

Gtr.

24

- For solos, play all 'A' Sections like a normal Rhythm Changes in D

- Here is an alternate progression for the 'B' section which some players use.
(Django and Stephane recorded this tune with the bridge below in March of 1947, and the other in November of the same year.)

Recado Bossa Nova

Form: AABA

D. Ferreira

Gypsy Bossa

(To the top of pg. 1, take 2nd ending)

- Tim and Paulus's Super Cool Intro/Outro and end of the B section phrase

Reverie

C. Debussy
Arr. D. Reinhardt

2
Reverie
C
Cmin7
F7
Bbmaj
F7/C
C#dim7
Bbmaj/D
Bbmin
(Eb7)
Emin
A7
Ab7
A'
Gmin7
C7
Gmin7
C7
Fmaj
Gmin7
C7
A7
Dmin
G7
(Bdim7)
Gmin7
C7
Fmaj
C7
Fmaj

Rhythmes Gitanes

Jo Privat

A - A - B - A

A

Gm Am7b5 D7 Gm Am7b5 D7

Gm Am7b5 D7 Gm (Am7b5 D7)

B

E♭7 Dm

(Je Suis) Seul Ce Soir

Paul Durand

The Sheik of Araby

Smith, Wheeler and Snyder

Songe D'Automne

Swing

A. Joyce

Cmin
Ab7
Cmin
Dmin7(b5)
Gtr.
Gtr.
Ab7
G7
Cmin
C7
C
Fmin
Cmin
Ab7
1.
G7
Cmin
C7
2.
G7
Cmin
(C7)
D.C. al Coda
Solos on C section only!
After solos take D.C. al coda

(Some players, like Django, like resolving to C major right at the end here, but it's your choice, whether you want to do that or not.)

Speevey

D. Reinhardt, S. Grappelli
A
G#7
A7
G#7
A7
T
A
B
G#7
A7
C7
B7
Bb7
1.
Fmaj
A7
G#7
2.
Dmaj
C#7
B
D7
C#7(9)
D7(9)
Gmaj
Gmin6
G#7

- Solos over the form above (AABA)
- After solos, for the head out, play the section below instead of the first 2 A sections, then, continue on to the B section, and 3rd A section above to finish the tune.

Stompin' at Decca

D. Reinhardt, S. Grappelli

A
Gmaj
Eb7
Gtr.
Gtr.
17
Gmaj
D7
Gmaj
Gtr.
Gtr.
21

Sweet Georgia Brown

Bernie, Pinkard, Casey

Swing 39
Django
Bb
C7
Bb
C7
Bb
D7
Eb7
D7
D7
G
1
2.
Fine
D7
Eb7
D7
Eb7
D7
Eb7
D7
To top, take 2nd ending

Swing 42

D. Reinhardt,

Emaj6
G7
A
Cmaj6
Amin7
Dmin7
G7
17

Cmaj6
Amin7
Dmin7
G7
Emin7(b5)
A7
Dmin7
G7
21

Cmaj6
(Amin7
Dmin7
G7)
25

Swing 48

Django Reinhardt

Swing 85

Titi Winterstein & Lulu Reinhardt

A-A-B-A

Swing Gitan
Traditional
Gm
A7
Cm6
D7
Gm
A♭
Gm
A7
Cm6
D7
A7
Cm6
D7
Gm
D7

Tears

D. Reinhardt, S. Grappelli

C7
Fmaj
1.
D7
D7
17
12 10 8 10 8 10
10 8
10 10 9 10 12 12
9 9 8 9 11 11

2.
Ab7
G7
Cmin
G7
21
(D.C. al Coda)
9 9 9 9 8 8
10

Cmin
Cmin/Eb
Db7
Cmin
Cmin/Eb
Db7
23
5 8
6
5 8
6

Cmin
Cmin/Eb
Db7
(Cmin)
Cmaj
27
5 8
6 3 2 3 4 5 6 7
8

A-7 D7 B7 C7 B7

Gtr.

Gtr.

A Emaj7(9) E-7 A7

Gtr.

Gtr.

Some extra's

Here's the chord figure that Django plays for the first four measures of the A section:

Here's Django's chord voicings for the intro of 'Troublant' from the 1949 Rome Sessions recording with Grappelli

E7(#9) A7(13) E7(#9) A7(b9,13)

Gtr.

Gtr.

Here's Django's chord voicings for the intro of 'Troublant' from the 1952 recording session with Fol and Guerin

Tune Up

M. Davis

Vette

Form: AABA

D. Reinhardt

Swing

After the bridge, play one last A section to complete the form

Webster

Form: AABA

Swing

D. Reinhardt

After the B section, play 1 last A section, to complete the form

What Is This Thing Called Love

Form: AABA

C. Porter

(Gmin7(b5)
C7
A
C7
Fmin6
18
8
5
5
8
6
6

(Dmin7(b5)
G7
G7
Cmaj6
22
6
5
5
8
5

The World is Waiting for Sunrise

E. Lockhart, E. Seitz

All of Me

Simons, Marks
Swing
Cmaj
E7
A7
Dmin
1.
E7
Amin
D7
G7
2.
Fmaj
Fmin
Cmaj
A7
Dmin7
G7
Cmaj
5
9
13
17
21

Avalon

Jolson, DeSylva, and Rose

Blue Skies

I. Berlin

Blue Skies

(Les Doigts De L'Homme Changes)

I. Berlin

Clair de Lune

J. Kosma

Ballad

Coquette

Swing
J. Green, C. Lombardo, G. Kahn
A
Dmaj
Emin7
A7
Emin7
A7
1.
Dmaj
A7
2.
Dmaj
5
B
Amin7
D7
Gmaj
E7
A7
15
A
Dmaj
Emin7
A7
Emin7
A7
Dmaj
23

Daphne

Swing
D. Reinhardt, S Grappelli
A
Dmaj Bmin Emin A7 Dmaj Bmin Emin A7
Dmaj D7 Gmaj G#dim7 Dmaj A7 Dmaj
B
E♭maj Cmin Fmin B♭7 E♭maj Cmin Fmin B♭7
E♭maj Cmin Fmin B♭7 E♭maj A7
A
Dmaj Bmin Emin A7 Dmaj Bmin Emin A7
Dmaj D7 Gmaj G#dim7 Dmaj A7 Dmaj

Dark Eyes

(Les Yeux Noir)

Traditional

Swing

Djangology

D. Reinhardt, S Grappelli

Swing

Estate

B. Martino, J. Siegal

For example: Head in is played over a full chorus 1st soloist plays first 2 A sections, 2nd soloist plays B section and last A section, 3rd soloist plays first 2 A sections, head out is played over the B section, and last A section, with the coda.

Fleche d'Or

D. Reinhardt

Honeysuckle Rose

I Can't Give You Anything But Love

J. McHugh, D. Fields

I'll See You in My Dreams

Jones, Kahn

Lentement Mademoiselle

Django Reinhardt

Limehouse Blues
P. Braham, D. Furbur
Swing
C7
A7
5
G
B7
Emin
9
A7
D7
Db7
13
C7
17
A7
21
Gmaj
E7
Amin
E7
Amin
25
Cmin6
D7
Gmaj
29

Minor Swing

Swing

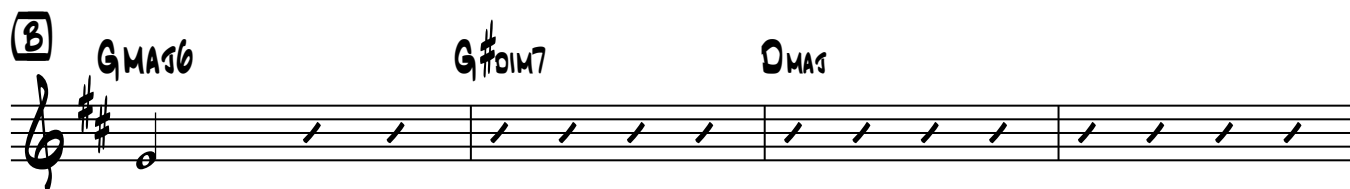
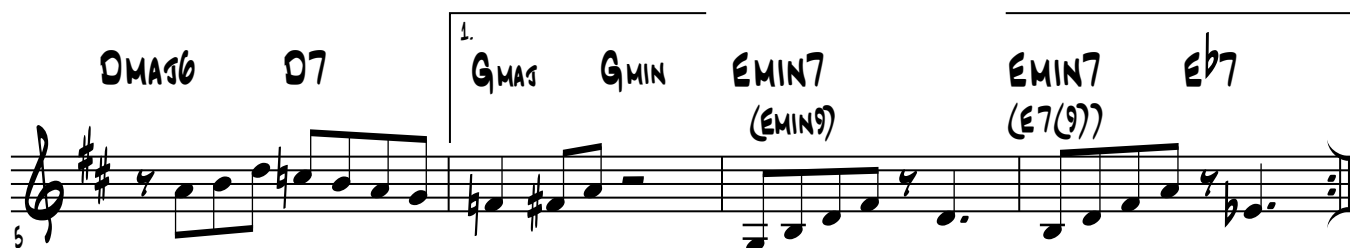
D. Reinhardt, S Grappelli

Mire Pral

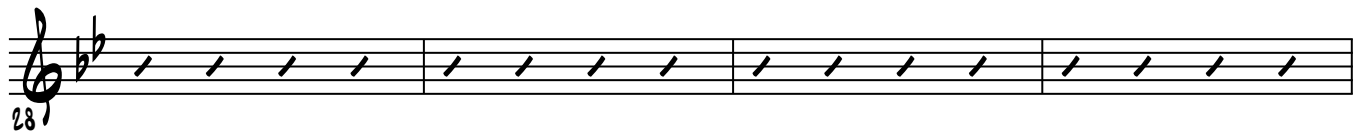
M. Reinhardt, T. Schmitt

(Play last 4 bars 2x's on the Head in, 1x during solos, and 3x's on the Head out)

R Vingt Six

Django Reinhardt

(above is an optional line Stephane played on the head in and head out of the November 1947 recording session)

- For solos, play all 'A' Sections like a normal Rhythm Changes in D

- Here is an alternate progression for the 'B' section which some players use.
(Django and Stephane recorded this tune with the bridge below in March of 1947, and the other in November of the same year.)

Reverie

C. Debussy
D. Reinhardt

Songe D'Automne

Swing

A. Joyce

C

Fmin Cmin

Ab7 1. G7 Cmin C7

2. G7 Cmin (C7)

(D.C. al Coda)

Solos on C section only!

After solos take D.C. al coda

Speevey

D. Reinhardt, S. Grappelli
A
G#7
A7
G#7
A7
4
G#7
A7
C7
B7
Bb7
7
1.
Fmaj
A7
G#7
2.
Dmaj
C#7
B
D7
C#7(9)
D7(9)
15
Gmaj
Gmin6
G#7
A
A7
G#7
A7
G#7
23
A7
C7
B7
Bb7
Dmaj

- Solos over the form above (AABA)
- After solos, for the head out, play the section below instead of the first 2 A sections, then, continue on to the B section, and 3rd A section above to finish the tune.

Stompin' at Decca

Sweet Georgia Brown

Bernie, Pinkard, Casey

Swing 42

D. Reinhardt.

Tears

D. Reinhardt, S. Grappelli

Tune Up

M. Davis

The World is Waiting for Sunrise

E. Lockhart, E. Seitz

Thanks for using our core repertoire for Django in June. The tunes below are intended to establish some common ground between teachers and students, as well as make sure everyone at DiJ has a little bit of shared repertoire for jamming. Before you begin looking through these materials, I want to share my feelings on what these charts are, and what they are not.

A lead sheet, or chart, is a general representation of both the melody, harmony and meter, of a tune. These charts exist as an aid for learning the compositions in our core repertoire, but they are not the whole story. The tunes as they exist on the page, are here to provide a basic foundation. All of them have been played and interpreted by many creative musicians. Often, those players have learned those tunes from different sources. Even if we were to exclusively use Django Reinhardt recordings as our reference, and listen to the compositions Django recorded multiple times, from take to take, we would find lots of differences in the way both the melody and the harmony are played. Try listening to Django's alternate versions of 'Honeysuckle Rose', 'Daphne', 'R-Vingt Six', 'Lentement Mademoiselle', or countless others, if you want to hear what I'm talking about.

In the charts we've prepared for Django in June, I've tried as much as possible, to write the melodies and chord progressions in as simple a form as possible. If you listen to any famous recordings of these tunes, you will hear that the masters take a lot of license with what might be understood as the written melodies for these tunes. These players often use elements of improvisation to embellish or entirely supplant fragments of the written melody. Please take the melodic lines on the chart below as a basic template to use when shaping your own personal interpretation of the melody. If you really want to dig in to a tune, take a recording of one your favorite artists, and learn exactly how they play the head to a tune. Once you really own that, take another recording of the same tune, by a different player, and learn how they do it. This will help develop your own sense of how to embellish and interpret melodies.

In the case of a tune like 'R. Vingt Six,' or 'Stompin at Decca,' large parts of the melody are improvised. In those cases, I've either left those spaces open for you to create your own improvisation, or I've written down an improvised line from a classic recording. For instance, the 2nd ending of 'R. Vingt Six', includes Stephane's line from the Nov. 1947 recording session. However, on that session, Stephane completely improvises the 3rd A section of the tune. So, for the ending on the chart I've written down the line from the Mar. 1947 recording session. These are included as a reference, but you do not have to play the melody with them. When learning tunes, listen to different versions of them from the masters. This will give you insight on what is shared between the different versions, and what is not.

With the chord symbols, once again I have tried to represent the harmony or chord progressions for these songs in a very simple way. Often you will see a chord written as Gmaj or Dmin. When you see these, it is important to understand these chords can often be embellished with 6th's 7th's 9th's 13th's etc. However, just because you can embellish the chords, doesn't mean you always should. Keep your eyes and ears open, and you will start to develop a sense of when more complex, or simpler chord voicings are appropriate. Additionally, there are lots of passing chords, and chord substitutions you can add to these progressions. Once again, listen to as many versions of these tunes as you can. Find video of the masters playing these tunes, and observe what they do. Keep your ears and eyes open. Be mindful of variations both teachers and students at DiJ use too. Soon you will develop a vocabulary of chordal embellishments, as well as a sense of when and where they are appropriate to utilize.

I hope you enjoy these charts, they should give you a good leg up. Listen to as many different recordings of the tunes as you can, and have fun playing. Bon courage! - Jack

Some standard gypsy jazz chords

Jack Soref

This handout is a list of chord shapes you will hopefully find helpful for playing 'La Pompe' in a Gypsy Jazz context. The list below is by no means comprehensive, there are many other shapes (aka voicings), but there are enough here to help you get going. If you are new to the style, all these shapes may feel a little daunting to get under your fingers. Don't despair, you really only need two or three of each type to begin with. A lot of the alternative shapes are the same as another, but just re-fingered to use the thumb, or altered so that you are only playing 3 or 4 notes, as opposed to 5 or 6. This is just to give you a sense of your options, and not meant to overwhelm you. For starters, just pick a couple major, minor and dominant shapes you can play easily, that you like the sound of, and then refer to this sheet when you feel like you are ready for, or need another shape.

Many times, depending on the context you're playing in and your own personal taste, you have the option of playing a maj chord, or a maj6 or maj6(9) or maj7 etc. even if the lead sheet only says: "Gmaj". To begin with, it's probably wise to stick to simpler chord sounds, but as you continue playing and listening, hopefully you will get a sense of when it feels right to use more complex chords as well.

Also, for those of you with smaller hands struggling with the 'thumb chords', be patient with them. Just ease in to playing them, don't hurt yourself, and don't give up. As a player with smaller hands I can tell you pretty much all these shapes are playable with a bit of time, gentle and gradual stretching, and good left hand technique.

Some students also struggle with the two string barres like the one in 2nd Gmaj6 chord (2nd row, 3rd column). The trick to these is just to put the tip of your finger (either your middle or ring in this case) in between both strings (A & D in this case) so it catches both. This means that the first digit of the finger will curl forward (like in a 'come here' motion), as opposed to flattening out like our digits often do when barring more strings. I hope this handout is helpful for you, if you have any questions about it, feel free to contact me at jack@jacksoref.com. Bon courage!

G7

10FR.

G7

3FR.

G7

2FR.

G7(9)

T

3FR.

G7(9)

9FR.

G7(13)

3FR.

G7(b9)

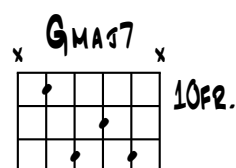
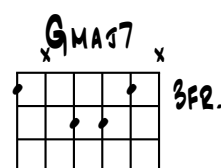
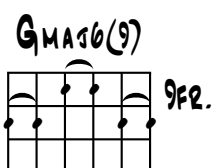
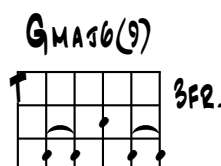
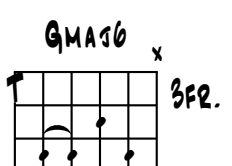
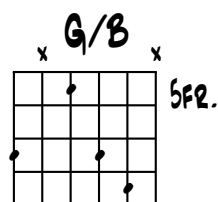
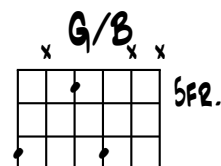
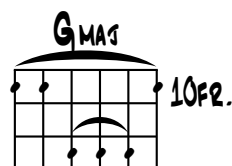
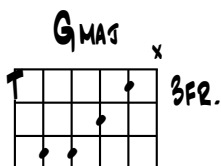
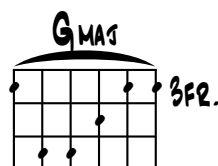
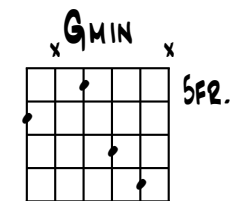
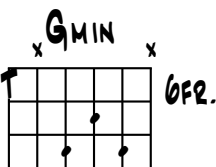
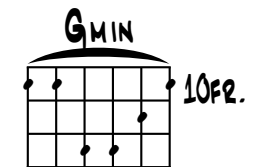
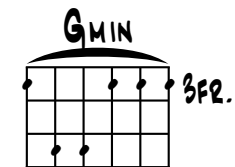
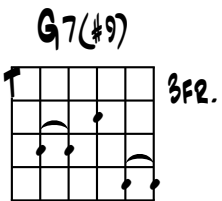
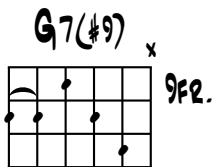
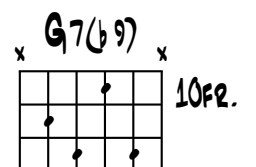
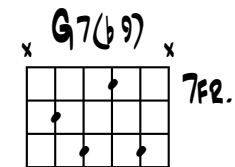
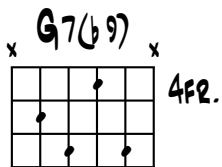
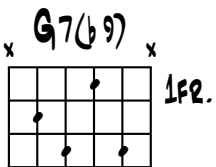
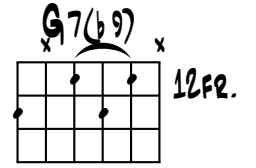
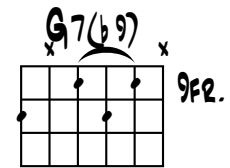
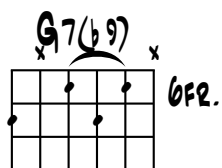
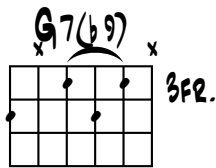
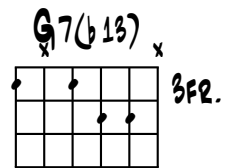
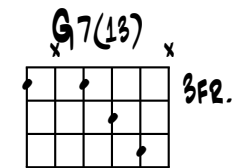
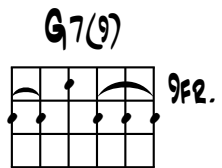
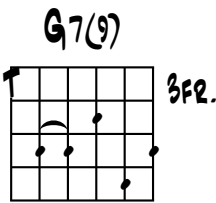
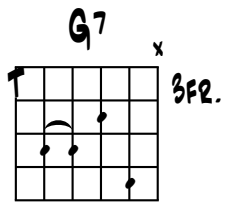
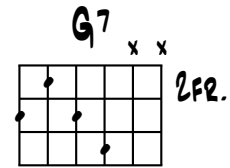
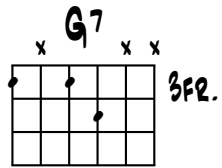
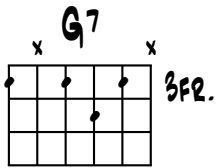
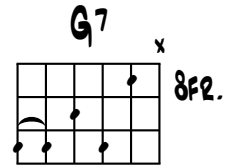
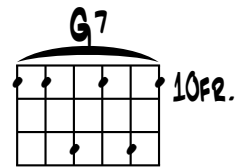
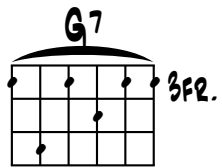
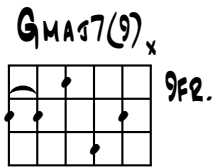
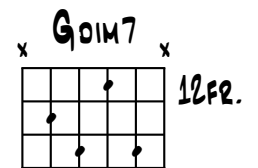
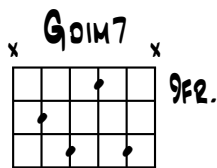
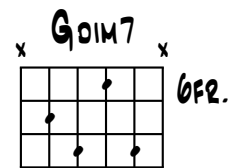
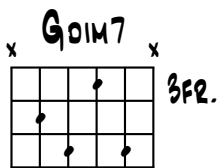
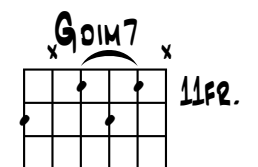
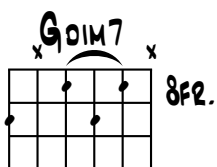
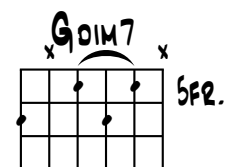
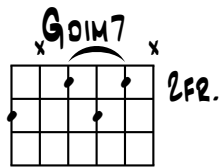
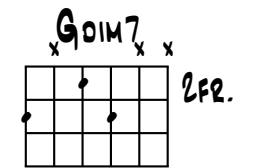
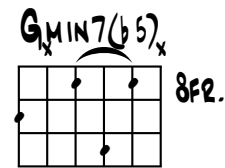
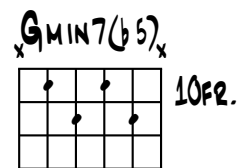
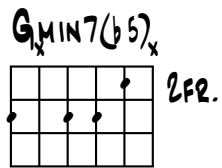
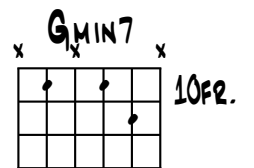
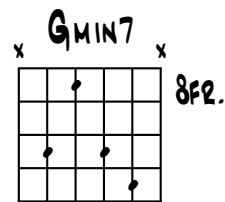
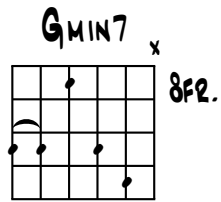
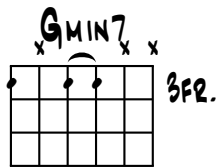
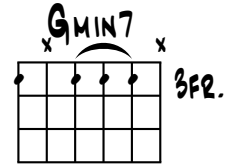
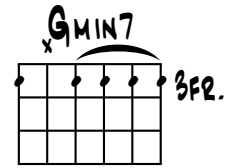
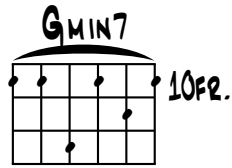
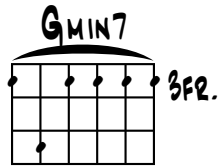
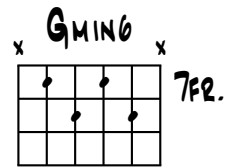
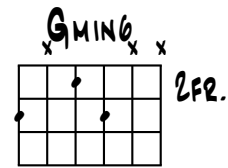
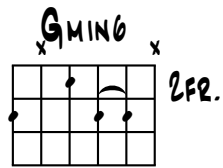
3FR.

G7(b9)

1FR.

G7(b9)

4FR.

Gmin7(♭5)
2fr.
Gmin7(♭5)
10fr.

Elana's Bossa- Gonzalo Bergara

Notation sounds at concert pitch

Transcribed by John McGann

Dm
G7
C
F
Bm7b5
E7
Am
A7
Dm
G7
C
F
Bm7b5
E7
Am
E7
Gtr.
Gtr.
Gtr.
Gtr.

It Had To Be You

Django's melody statement 1947

Transcribed by Tim Robinson

A7
D9
G6add9
E7/B
A7
T
A
B

C6
Cm6
G/B
B7
Em
A7
D9
G6add9

It Had To Be You

Django solo 1947

Transcribed by Tim Robinson

Em
A7

D9

G6add9
E7/B

A7

C6
Cm6

G/B
B7
Em
A7

D9
G6add9

Melodie au Crepuscule - '46 Django Solo

D. Reinhardt

(B7)
Emin
Emin7
Gtr.
Gtr.
A7
A7(b13)
Dmaj
Bmin
Db7
Gbmaj
Bbmin7
Ab-7
Db7(9)
Gbmaj
Bmaj Adim

Gb maj
C dim7
E min
Gtr.
Gtr.
16

A7
A dim7
C dim7
E min/D
C#dim7
F#7
Gtr.
Gtr.
18

B min
E7
Gtr.
Gtr.
21

G min7
C7
A7
(B7)
Gtr.
Gtr.
23

Emin
A7
Gtr.
Gtr.
25

Cmaj6
B7(b13) B7
Gtr.
Gtr.
27

Emin7
E7(9)
A7
Dmaj
Bdim7
B♭dim7
Dmaj
Gtr.
Gtr.
29

MINOR BLUES (JOSCHO STEPHANE)

Transcribed by Ben Robertson

Music by Django Reinhardt

Intro

Gtr I

Chorus 1

Chorus 2

tr

N.H.

sl.

1/2
1/2
Chorus 3

Minor Swing
Django Reinhardt
Wawau Adler
Guitar
A-
D-
E7
A-
D-
A-
E7
A-
A-
D-
8va
T
A
B

E7
A-

D-
A-

E7
A-

A-
D-

E7
A-

D-
A-
E7
A-

R. 26

C
tr

D

Rhythmes Gitanes

Jo Privat's accordion solo

transcribed by Rob Reich

* Privat plays an E minor chord here, probably a mistake.

Speevy
Django Reinhardt
Rino van Hooijdonk
A
Guitar
G#7
A7
G#7
A7
G#7
A7
C7
B7
Bb7
F
A7
G#7
A
A7
G#7
A
G#7
A7
C7
B7
Bb7
D
C#7
B
D7
C#7
D7

G
G-6
G#7

A
A7
G#7
A7
G#7
A7
C7
B7
Bb7
D

Up Swing ♩ = 220

Swing Gitan

Traditional
Solo: Jamie Masefield
Transcription: Jordan Lewis

B
Jamie Masefield 1st Chorus
2
Mand.
G-
A7
D7
A♭Δ7
A-7♭5
D7♭9
E♭7

C
Jamie Masefield 2nd Chorus
Mand.
G- G- A7 A7
D7 D7 G- G-
A♭Δ7 A♭Δ7 G- G-
A-7♭5 A-7♭5 D7♭9 D7♭9
G- G- A7 A7
D7 D7 G- G-
A♭Δ7 A♭Δ7 G- G-
A-7♭5 D7♭9 G- E♭7 D7

Webster - Django Solo

D. Reinhardt

Bbmin7 Eb7 Abmaj6

Gtr.

Gtr.

17

F7 Bb7

Gtr.

Gtr.

21

What is This Thing Called Love - Django's '47 solo

D. Reinhardt

Med. Swing

G7 C7

Guitar

Guitar

Fmin6 G7

Gtr.

Gtr.

Cmaj6 C7

Gtr.

Gtr.

2
(What is This Thing Called Love - Django's '47 Solo)
Cmaj6
F7
Bbmaj6
Ab7
G7
C7
Fmin6
G7
Cmaj6
Gtr.
16
20
24
28
32

Django in June - All of Me Etude

Brad Brose

B
Cmaj
E7
A7
Dmin
Fmaj
Fmin
Cmaj
A7
Dmin
G7
Cmaj
Cmaj6(9)
Gtr.
Gtr.
17
21
25
29

Django in June - Coquette Etude

Brad Brose

B

D7 Gmaj

Gtr.

Gtr.

E7 A7

Gtr.

Gtr.

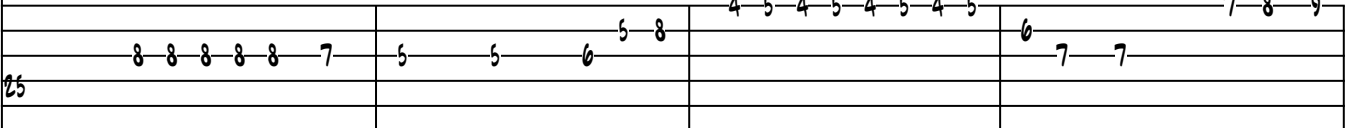
A

Dmaj Emin A7

Gtr.

Gtr.

I'll See You in My Dreams Etude

B. Brose

Bbmaj   Bbmin

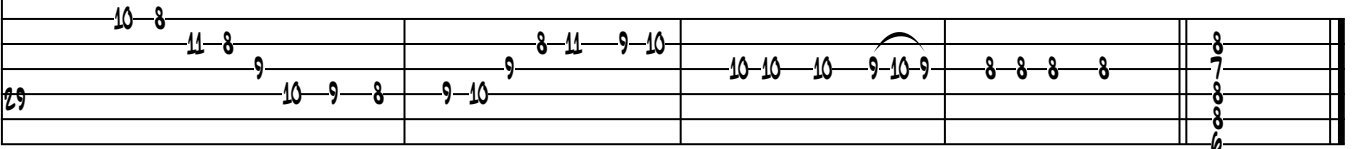
Guitar

Guitar

Fmaj   E7   Fmaj

Gtr.

Gtr.

Bbmaj
Bbmin
Gtr.
Gtr.
Fmaj
E7
Fmaj
Amin7(b5)
D7
A7
Dmin
Bbmaj
Bdim
C7
Fmaj
F7
Bbmaj

Minor Swing Etude

B. Brose

Amin
Dmin
Gtr.
Gtr.
E7
Amin
Gtr.
Gtr.
Dmin
Amin
Gtr.
Gtr.
E7
Amin
(E7)
Amin
Gtr.
Gtr.